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PAUL HERRMANN. *Das Gräberfeld von Marion auf Cypem* (48. *Berliner Winckelmanns-Programm*). 4to, pp. 64 with 3 plates. Berlin, 1888; Reimer.

This essay gives a general review and survey of the excavations at Polis-tis-Chrysochou during 1885 and 1886, though special attention is given to such of the antiquities as have come to the Berlin Museum. The plan of the work is well considered, its carrying out diligent and careful. After a description of the locality comes a description and chronologic classification of the tombs; then, a description of the usual contents of each group of tombs; finally, a notice of the figurines and ornamented pottery. In accordance with previous investigations, the earlier tombs are given to Marion, the later to Arsinoë. There does not seem to be proof for his supposed Phœnician layer of tombs under the others. The large seated terracotta figures are rightly explained as a substitute for statuary or reliefs.—F. DÜMLER, in *Berl. phil. Woch.*, 1889, No. 35.

AUGUST HERZOG. *Studien zur Geschichte der griechischen Kunst*. 4to, pp. 64; 6 plates. Leipzig, 1888; W. Engelmann.

The first of these studies relates to the history of groups and their development in Greek art. It extends itself not only over statuary, but over reliefs and vase-paintings. The author finds two general classes of groups—the pyramidal, and the copulative where the figures are opposite or behind or beside each other and seen from the side. Examples of the copulative class are the common group of Dionysos supported by a Satyr and of Eros and Psyche in the Capitoline Museum. The element that unites such groups in the later periods is found to reside partly in the disposition partly in the action of the figures united. In the early archaic period such bond seems wholly lacking. Of the pyramidal class, vase-paintings and the Campanian wall-pictures show numerous examples. It is to Polygnotos that the pyramidal group owes its best development, though preceded by many gable-groups of otherwise great masters. Herzog notices that genre and pathetic subjects always adapt themselves easily to representation in groups. Consequently, the Hellenistic age, from its fondness for such subjects, was naturally the chief patron of painting and sculpture in groups. A second study of the author relates to the series of gods shown in the vase-paintings of Southern Italy. He finds that the gods chosen for these pictures are conditioned by the action, sometimes only very generally, or even are only decorative. In general, these two essays of Herzog are characterized by carefulness in inference and by a fine degree of observation and valuation of the relations of form and emotion.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 25.